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ON THE GLASS MOUNTAIN  
By Charles Robinson



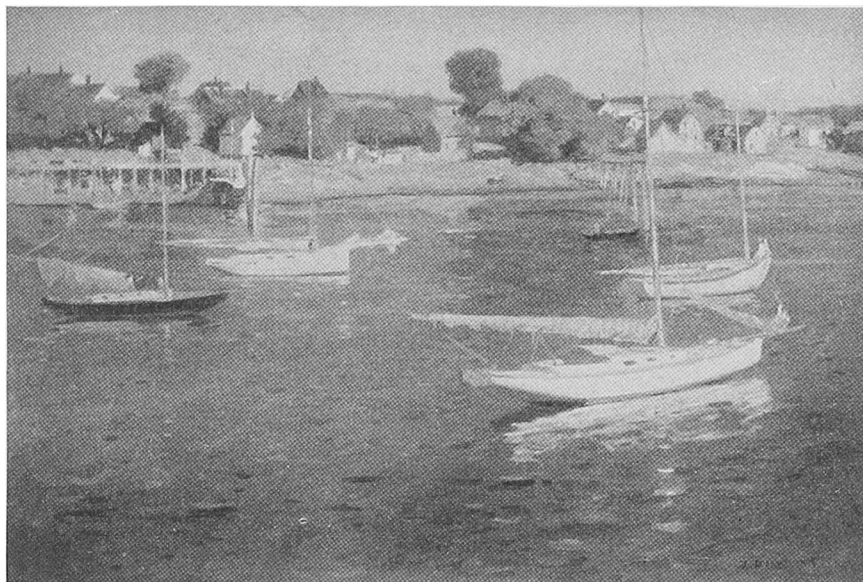
STUDY OF THE NUDE  
By Max Pletschmann

# BRUSH AND PENCIL

VOL. XIX

MARCH, 1907

No. 3



YACHT HARBOR  
By Frank Duveneck

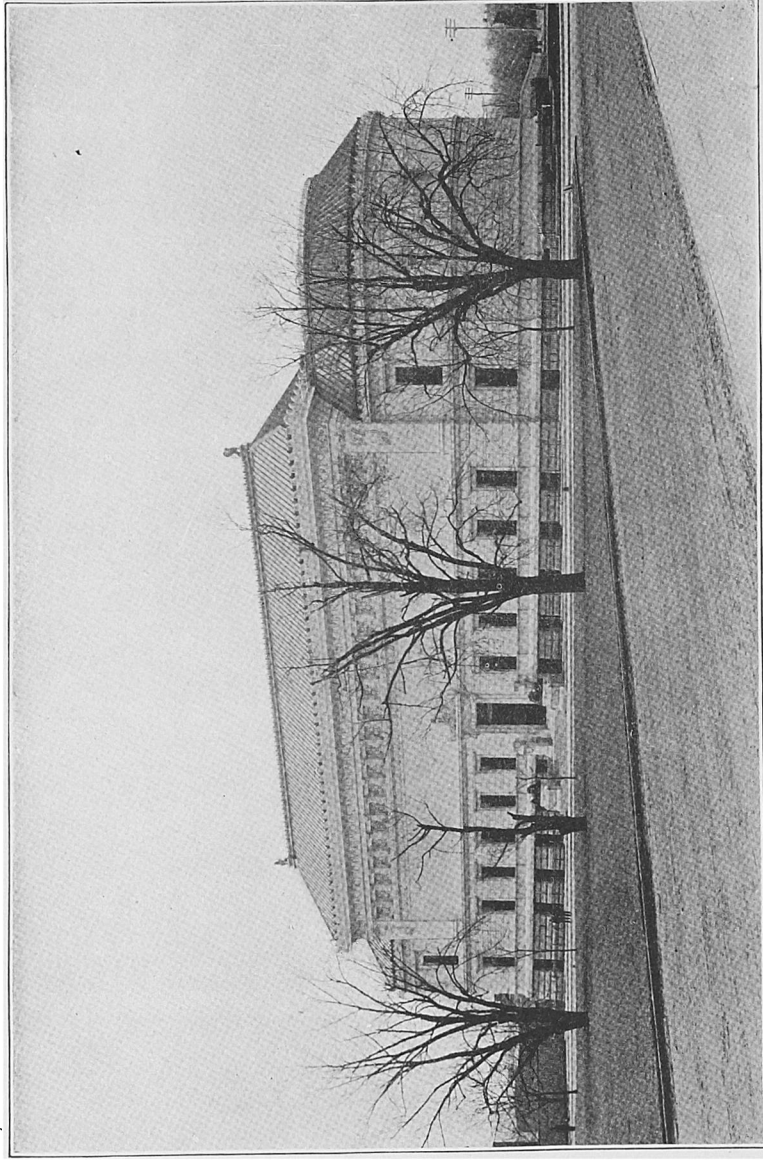
## AMERICA'S FIRST NATIONAL SALON.

Unusual interest naturally centered in the first annual exhibition of oil paintings by American artists recently closed at the Corcoran Art Gallery, Washington, partly because of the quality of the works assembled for the display, partly by reason of the broad, catholic lines on which the enterprise was conducted, and partly on account of the fact that it was the initial step in a movement that should command the respect and endorsement of every American artist and art-lover—the establishment of an American Salon in the National Capital.

Because New York is the port of entry of most art importations, and the center of art sales, and, by its commercial interests, the Mecca of native artists, is no valid reason why, from an exhibition standpoint, it should be par excellence the art center of the United States. Its claims might be successfully disputed by Boston, on account of its "Hub" rep-

Note—Owing to the difficulty of getting adequate photographic material, several of the following cuts, illustrative of the work of Corcoran Gallery Exhibitors, are from canvases by them and not from pictures actually shown.





THE CORCORAN GALLERY OF ART  
Where the First American Salon was Held.

utation; or by Philadelphia, on account of the priority of its art institution; or by Chicago, on account of geographical location; or by other cities, possibly, because of similar reasons. There is a peculiar fitness in the great American Salon being located at the National Capital; and it remains to be seen, now that a start has been made in the right direction, whether the men who have taken the initial step will have the



NORTHEAST HEADLANDS—NEW ENGLAND COAST.  
By Childe Hassam

courage, and persistence of purpose, and executive capacity to carry the movement to its logical fruition.

As was voiced by the press at the time of the opening, various circumstances combined to invest with more than ordinary significance the exhibition of American paintings which has just closed at the Coreoran Gallery. It was, to begin with, one of the best shows of the kind which has been held anywhere in this country in years. The four hundred pictures it contained were presented in such a dignified environment as only a great public museum can supply, and they were so well hung in the superbly lighted rooms that no contributor could complain of ill treatment.

Finally the broad administration of this enterprise by the trustees of the Coreoran Gallery was marked by liberality as well as by good judgment.



LANDSCAPE  
By J. J. Enneking

Altogether the start made by this institution is commendable, and if, as is expected, an exhibition of the same high character is organized in Washington annually, or at least every other year, it is not improbable that the city will take a commanding place in the artistic affairs of the country. The Coreoran Gallery has everything that is needed to give a regularly recurring exhibition of good pictures the fullest possible prestige. The Freer bequest that has been promised to the city is not by any means likely to be the last gift of the sort, and, with public sympathy freely given to it, the movement just begun is certain to result in the creation of that stimulating atmosphere which means more than does anything else to the cause of Art.

Public sympathy cannot be withheld from an exhibition having the merits of the one under consideration. Its chief merit was its representative character. Far better, in the opinion of many, than the exhibition on view at Philadelphia, it showed what is being done by the painters of the day. It included works by men of the first importance and works by men who are of comparatively little consequence, but the pictures submitted had been sifted with such care that the minor artists were at least shown at their best, and the hopeless mediocrities were excluded.

The prizes offered were liberal, and their bestowal has caused little adverse comment. In order to encourage continued effort and to prevent the duplication of honors only those paintings which were still in the

possession of the artists were eligible in this exhibition for prizes, and none which had previously received an award of equal or less value to those offered was allowed to compete.

In accordance with these conditions the W. A. Clark prize of \$1,000 accompanied by the Corcoran Gold Medal was awarded to "May Night" by Willard L. Metcalf of New York; the Charles C. Glover prize of \$500 accompanied by the Corcoran Silver Medal to "Against the Sky" by Frank W. Benson of Boston; and the V. G. Fischer prize of \$250 accompanied by the Corcoran Bronze Medal to "Lowlands of the Delaware," by Edward W. Redfield of Center Bridge, Pennsylvania.

The first was probably the one which challenged most criticism for as was said at the time of the opening, it was so subtle and conservative that it did not directly proclaim its merit nor show to best advantage on a crowded wall. In a measure each of these paintings was in itself a type. Mr. Metcalf's interpretation of a May night was one of a half dozen nocturnes which, casting aside conventionality, truly transcribed the night-time mystery and charm; Mr. Benson's picture of a young woman silhouetted against a summer sky illustrated the virtue accruing through the impressionistic movement; and Mr. Redfield's winter landscape

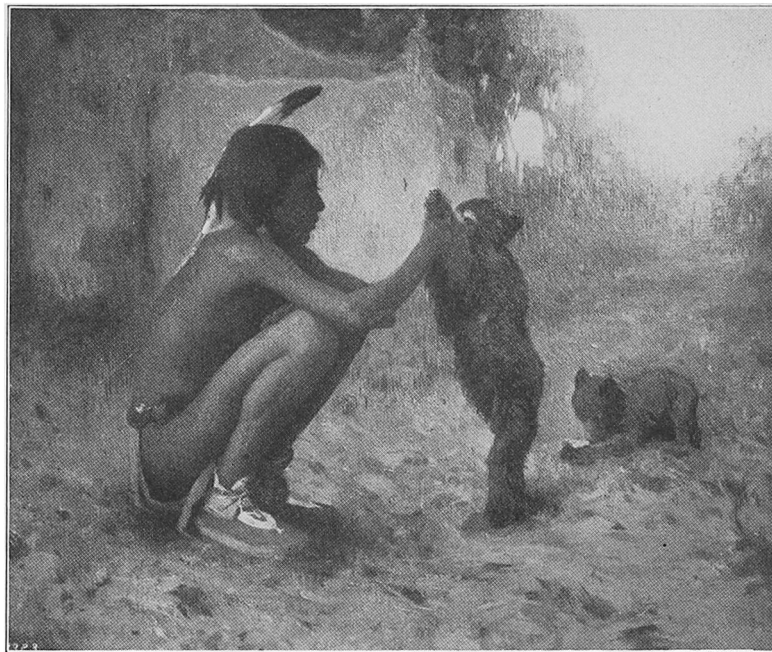


RAINY DAY--MADISON SQUARE, NEW YORK  
By Paul Cornoyer



showed the ability of our American painters to walk in new roads and find beauty and picturesqueness in common things.

The committee in charge of the exhibition was composed of F. B. McGuire, chairman; A. J. Parsons, John M. Wilson, and C. Powell Minnigerode, secretary to the committee. The juries of selection were: For



BEAR CUBS  
By E. Irving Couse

New York—Irving R. Wiles, H. Bolton Jones, and Louis Loeb; for Philadelphia—Hugh H. Breckenridge, Thomas P. Anshutz, and John Lambert; for Boston—Edmund C. Tarbell, Thomas Allen, and Hermann Dudley Murphy; for Washington—Richard N. Brooke, Max Weyl, and C. H. L. Macdonald. The jury of awards and the hanging committee was: Irving R. Wiles, Edmund C. Tarbell, Hugh H. Breckenridge, Ralph Clarkson, and Richard N. Brooke.

It may be said that, generally speaking, the hanging committee accomplished a difficult task well, though it must be confessed that it was a bit hard on the impressionists, massing together the bright purples, yellows, reds, and greens of this school in gallery F, so that they made a riot of color and seemed to fight with each other for notice. It was, perhaps, unfortunate, too, that these impressionistic pictures were so placed in the smallest gallery, that it was hard to get far enough away from them.

Primarily the exhibition was not one of new work, but of American work. Hence a detailed review of the collection is scarcely called for,

since most of the pictures have been shown elsewhere, and very many of them have been commented on in previous issues of BRUSH AND PENCIL. One fact, however, is eminently noteworthy—the institution gave the most tangible evidence of its appreciation and endorsement of American art it could give, by purchasing eleven canvases at an average price of



FOREST OF PINES  
By Charles Warren Eaton

considerable over \$2,000 each. These works naturally claim a word of comment.

The purchases include Homer Winslow's "A Light on the Sea," a beautiful picture of the sea at night, with a dim shoreline in the right distance; R. M. Shurtleff's "The First Snow," a landscape of unusual quality; Willard L. Metcalf's "A May Night," which took the first prize. This shows the moonlight falling on the tall and stately pillars of a colonial mansion and picking it out from the shadows of the great trees. The grass of the sloping lawn is bathed in a tender haze, and in the foreground, but dimly outlined, stands the figure of the mistress of the mansion. The effect was one that was used elsewhere in the exhibition with marked effect, notably in the "Vespers" of H. Hobart Nicols, the young Washington painter.

Another purchase of the gallery was Childe Hassam's "North East Highlands of the New England Coast," a powerful landscape, rugged and strong in which it seems as if the color had been laid on with a

palette knife. "Peonies," by Wilton Lockwood, a flower-piece, was another purchase, as was J. J. Shannon's "The Girl in Brown," one of the most striking figure paintings in the whole collection. A fine landscape purchased was Edward W. Redfield's "The Delaware River," and Horatio Walker's "Ave Maria" was also secured.

One of the most distinctively American landscapes in the whole collection—and this, also was purchased by the Gallery—was Albert L. Groll's "The Land of the Hopi Indian." It showed what seemed at first to be a small stretch of the Hopi desert, arched over with a wonderful sky. But as one took in the view it seemed that the desert stretched out interminably, lone, sear, and desolate. There was another picture of the same sort, equally worthy, and painted by the same artist. It was "Arizona Clouds," and in this he had obtained the same effects; effects to be seen nowhere else in the world but in our great Western country.

Another purchase was Mary Cassatt's "Woman and Child," a picture that has been often reproduced in art magazines as a fine example of American figure work.

By the addition of these paintings the gallery is brought quite up to date. As a unit, this notable group of pictures forms a fitting memorial of an historical exhibition, the first really "national salon" held in this country, and an exhibition which must, for all time, mark definitely the high level of excellence reached by American artists in the first decade of the twentieth century.



THE LAST LEAF  
By Bruce Crane



EVENING IN PICARDY  
By Louis Paul Dessar

Almost without exception, these eleven pictures are fine examples by men of well-established reputation. No new man was discovered who might date his reputation from this show. No artist residing in Washington, or remotely associated with the city, received special recognition of any sort. National, and not local, standards prevailed. And the local artists had good reason to be thankful that "the mountain had come to them."

One word of criticism of the show—possibly criticism may be too strong a word—may be said. The canvases shown were by Americans rather than strictly American. While on the whole the exhibition might well make one proud of America and its artists, the pictures, some four hundred of them, can not be said to have been typically American. If there is a distinctive American school it would be hard to distinguish it in this exhibition, though, of course, the work of such men as John S. Sargent, John W. Alexander, William M. Chase, George Wharton Edwards, Henry B. Fuller, Albert Herter, Spencer Baird Nichols, and Frederic Remington, had qualities which were unmistakable. But of the subjects, not even the landscapes were altogether American. James D. Smillie, for instance, has gone to Normandy for his "The Cliffs," and R. W. Van Boskerck has found his inspiration in the same country.

For the rest a word of general statement will suffice.

The exhibition was strongest on its portrait side, and among the

striking examples were the works of Julius Rolshoven, Irving R. Wiles, William M. Chase, Albert Sterner, Frank Duveneck, Wilhelm Funk, George De Forest Brush, Louis Cox, Cecelia Beaux, Frederic P. Vinton, Alice Barney, Joseph De Camp, Philip L. Hale, and Thomas Eakins.

The show was not very strong in marines—that is, there were not many of them in the gallery, but those that were there were of superior quality. As the visitor went up the left stairs he saw the most striking of them, a large picture by Carlton T. Chapman, “The Bonne Homme Richard and the Serapis.” It was a large and a difficult subject, this battle at close range between two of the old wooden ships, their port-holes belching flames, their masts and cordage shot away and dangling in confusion. But the artist seemed to have caught the true spirit of this glorious fight, and the picture was one to stir the blood. The most attractive marine in the exhibit was Walter L. Dean’s “The Deep Sea.” It shows a misty day on the Newfoundland Banks; two men in a dory in the act of hauling aboard a huge fish, the while their boat listed dangerously.

There were landscapes, too, any number, by Murphy, Bogert, Shurtleff, Dearth, Ranger, Blakelock, Foster, Eaton and others, which all went to enhance the brilliance of the ensemble.

F. M. S.



INDIAN GIRL, UINTAH TRIBE  
By Ralph A. Blakelock